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RARY PRINTING

BY

FRANK K. WALTER

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LIBRARY PRINTING

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Introduction

A librarian need not be a printer, but he can not be considered well equipped for his work unless he knows something of the process and products of printing. He must know the characteristics of good printing and he must be able to give the printer directions which will produce the kind of printing he needs for his library.

Library publicity depends largely on effective advertising material. It is no mere coincidence that many of the

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best known librarians issue printed material above the average quality.

Printing, as related to library work generally concerns (1) books and other printed material acquired by but not published for the individual library; (2) library printing, i. e. printed matter produced expressly for a specific library. In the first instance, a librarian must be able to pass intelligent judgment on type, paper, presswork and illustration in order to provide books which are legible, artistically pleasing and not unreasonable in price. The individual librarian is limited to what publishers will furnish him. A large number of librarians with cultivated taste may be able to provide a large enough market for a book to induce the publisher to meet their wishes as far as he can. The supply of good editions is, therefore, directly dependent on the number of librarians who know enough about good printing to recognize and demand good editions.

In the case of printed matter issued by the library the responsibility usually lies in great part with the librarian. Unless he is hampered by a law or ordinance which places the control of his printing with a state or city printer or a local board of control, he can usually get the kind of work he wants within the limits imposed by the funds available.

"Library printing" usually comes under one of three heads: (1) blanks and forms needed in the internal administration of the library; (2) reports and other periodical records intended to inform the officers and patrons of the library as to the character and extent of its work; (3) publicity material such as bulletins, book lists, circulars, placards and other material primarily designed to attract people to the library and to stimulate further use on the part of those who are already patrons. Large libraries of-

ten issue also special publications of a bibliographical or historical character.

The administrative records used only by the library staff need only to be legible, printed on material adapted to their specific purpose and large enough to prevent needless rewriting. Those records which are used by the library's patron as well should be plain, neat and attractive in appearance. In many libraries it is desirable to have them sufficiently covered with printing on both sides so that their value as slips for general memoranda may be kept as low as is practicable. The reports, bulletins and special publications of the library, quite as much as the bookmarks, circulars and other material professedly used for advertising purposes, should attract favorable attention to the library and its work. More attention should be paid to their attractiveness than is usually the case.

Three things are to be considered in all printing done for the library: (1) usefulness, (2) attractiveness, (3) economy. Nothing should be printed which is not intended for some definite use by the library which issues it. A publication, or even a special type of publication which is useful in one community is not necessarily useful in another. For example, the monthly or quarterly bulletin which is of very great service in many places, is often a useless expense in a small place. In the latter case, the special book list or the newspaper notice of new books added to the library is usually more effective and less expensive. All the publications of the library are intended to create a favorable impression of the library and its work. Cheap looking, untidy printing does not properly represent a good library. Attractive appearance and reasonable economy are not at all incompatible if the ele-

mentary principles of good printing are observed. Economy is usually forced upon the library by the smallness of its revenue. It is usually false economy to cheapen the appearance of the publications. Better a smaller quantity of effective material than a larger quantity of cheaper printed matter which is ineffective or actually misrepresentative.

Elements of Good Printing

The chief elements of good printing are: (1) legibility; (2) harmony of shape or color tone; (3) proportion and symmetry in arrangement; (4) suitability of style, paper and illustration to the purpose of the particular publication and (5) in most cases simplicity.

(1) *Legibility* depends on type, paper and arrangement. The common idea that legibility increases as the size of the type increases is erroneous. It has been demonstrated scientifically that simple letters of medium size which will make words not too large to be distinguished at a glance are much better than large letters which distract by their unfamiliar appearance. Type which is too small is worse, but the reader usually rebels of his own accord. The letters must be open enough for the outline to stand out distinctly and there must be freedom from distracting ornament. Lines of type must also be far enough apart to stand out clearly. The efforts of many "artistic" printers, among whom William Morris is one of the greatest, were not good typographical models because, with all their studied design, they were not legible. Paper, too, affects legibility. If so glossy that it tires the eye or so rough or soft that the type sinks into it, or so thin that the print on opposite sides of the leaf shows through, legibility is lessened. Without legibility, printing is in almost

every case ineffective as a means of information. Legibility may also be lessened by failure to arrange headings suitably, by insufficient margins or by other errors which a novice is very likely to commit.

(2) *Harmony* in shape or color, though less important than legibility, is of considerable value in determining the effectiveness of a piece of printing. The laws of harmony in printing are the general laws underlying all artistic design and require considerable study for their mastery. A few applications to printing may be noted. The shape of the whole page and the printed portion must harmonize—oblong with oblong, square with square. Large pages and small sized type or large type on small pages are usually inharmonious except for title pages or other "display" purposes. Color tone must also harmonize. An extremely highly-colored illustration or a very black one will not readily harmonize with a printed page of a light or gray tone. Heavy borders and light-faced type are likely to be inharmonious. All of these points are frequently violated in library publications.

(3) *Proportion and symmetry* also follow general artistic laws. A printed page should have a balanced appearance. Printed units of different shapes and sizes on the same page, ragged margins, a mixture of heavy and light-faced type (especially in side headings) are common reasons why much printed matter lacks both proportion and symmetry.

(4) *Suitability* of type and paper to the purpose of a given publication is often really a phase of typographic harmony, though not always necessarily the same. For example, a library report might be set in an ornate type on a quite harmonious page and yet be unsuitable since the report is intended to give information in simple, dig-

nified fashion. Heavy art paper with engraved letters, which would be entirely suitable for an official acknowledgment of a gift, would be quite unsuitable for call slips. The use of ornament requires considerable care and skill as the number of really good ornaments kept in stock by the average printer is small. They should be suitable to the type and title. For example, a design in heavy bold lines is usually unsuitable with light or medium faced type and the picture of a child prominently displayed would be unsuitable on the report of a reference library primarily maintained for adults. Even a slight examination of a well-printed page will show that the desired effects are produced by massing printed words in groups of suitable sizes and positions on the page (always being careful to omit all useless material which would crowd the page), by the use of graded sizes of type of harmonious forms and by "tying together" the design by well selected ornaments, cuts, rules or other devices. The most emphatic position of the page is the "optical center", the point the eye naturally sees first. It is somewhat above the mathematical center of the page. In general, the most important part of a title page or other printing intended for display purposes should be on the upper third of the page. Subordinate matter may be indicated by a smaller or lighter type or by a subordinate position lower on the page. Many library publications lose their effect by placing titles too low on the page and by overcrowding. The best way to learn the characteristics of good printing is to examine constantly and carefully well-printed books, pamphlets and advertising matter.

(5) *Simplicity.* In the case of library supplies (e. g. application blanks, call slips, book cards, etc.) there is a common tendency to print rules and detailed directions.

There is some justification for this in so far as it makes the reader responsible for failure to observe the rules, but, typographically, it is usually bad. Generally the wording should be as concise and simple as possible and the type simple and legible or the user will not read it at all. Rules and detailed directions can usually be printed on the back (if they must be printed at all) with the simple direction "over". This does not distract the user; it gives him a chance to read them if he likes, and it checks the use of library supplies for personal memoranda.

Library letter heads and envelopes often fail to be typographically effective because they are crowded with long lists of staff members, trustees, etc. If the inclusion of these names is necessary for administrative reasons, care should be taken to have them well arranged and printed in as small and as clear type as is possible.

Two mediums make up the printed page; typography (type and illustration) and the paper. The effect of either or both of these is dependent in large part on the press-work. The interdependence of typography and paper is so close that it is difficult to state which is the more important. Some users of printing first select their paper and then use type and illustration suited to it; more first select their type and illustrations and suit the paper to them. When any considerable number of illustrations is used, their character usually decides the kind of paper and, to some extent, the type to be used.

Steps in the Preparation of Printed Matter

Detailed descriptions of the different processes involved in printing may be found in the books and articles listed on pages 27–31. Only a bare mention of the most important steps will be indicated here.

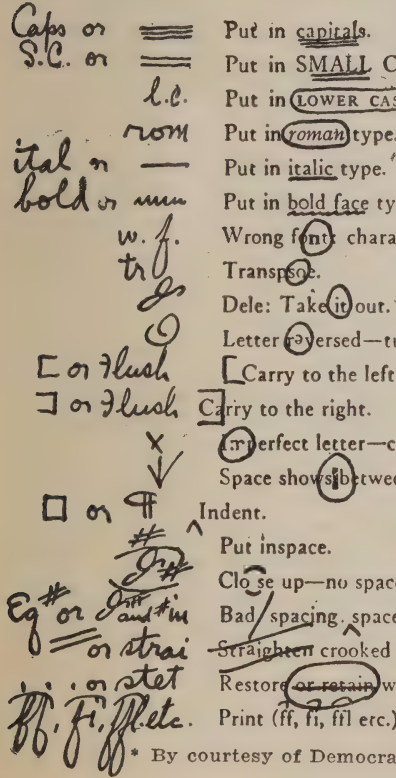
(1) *Editing.* The first essential in good printing is good "copy". It is not fair to expect printers to correct carelessness or error on the part of the author or editor. Many printing establishments instruct their compositors to "follow copy" and to assume responsibility only for deviations from the copy. Legibility, accuracy of statement and consistency in spelling, punctuation, position and appearance of headings and similar details are all indispensable in satisfactory copy. Particular attention should be paid to correcting errors due to unskillful typewriting. All directions to the printer should be clear and brief. All corrections or changes in proof for which the author is responsible are charged for extra. The statistical tables, book notes and other bibliographical data so common in library publications are difficult printing at best, and careful editing will pay large dividends in satisfactory appearance and accuracy as well as in actual saving of money. When it is not advisable to delay sending copy to the printer until all details can be verified (as in the case of page references in index or text, or statistics for a period closing after copy must be submitted) the position and estimated amount of space required for the omitted materials should be indicated by dashes or other clearly understood symbols in the copy. All directions and other matter which are not a part of the copy should be written in the margin and enclosed by a heavy line to prevent their being misunderstood as "copy".

Copy should always be typewritten and at least double-spaced, with wide margins. Corrections and additions should be made between the lines of the copy, not in the margin if avoidable, and the place of insertion indicated by a caret. When the correction or addition is too extensive to be made

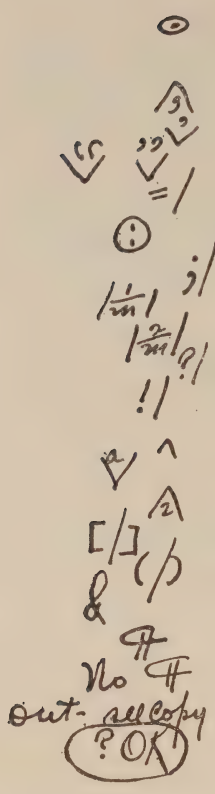
between the lines it should be made either in the margin or on a slip of paper pasted to the margin or on a separate sheet properly numbered and the exact position of the correction or addition in the copy indicated by a "tracer" and caret.

Proofmarks*

The marks on the left are those to be made in the margin of the proofsheet; those in the printed part of the lines indicate the marks and symbols to be put in the copy.



* By courtesy of Democrat Printing Co., Madison, Wis.



Period. Always make a circle around the dot, so that the period will not be mistaken for a comma or a blemish in the paper.

Signifies comma.

Signifies apostrophe.

Quotation marks.

Signifies hyphen.

Signifies colon.

Signifies semicolon.

Signifies one em dash.

Signifies two em dash.

Signifies interrogation point.

Signifies exclamation mark.

Signifies caret.

Signifies superior character.

Signifies inferior character.

Inclose in brackets.

Inclose in parentheses.

Use character and

Make a new paragraph.

Not a paragraph; run in.

Words are omitted from, or in, copy.

Query to author. Add explanation.

In most libraries, except the smallest, it is usually desirable to have one person (often the librarian) responsible for the final form of the copy. This official editor must make all changes in form and phraseology which are needed to put the copy in the form desired.

(2) *Proofreading.* Although "correcting proof" necessarily follows several other processes which follow editing,

its relation to editing is so close that it may be considered here:

Unlike the editor, the proofreader is really responsible only for errors made by the printer and for variation from copy. A good proofreader will usually question (by an interrogation point in the margin) any actual or apparent errors in the copy, but he will not make changes without the author's "O. K." The proofreader's corrections are made *in the margin,* not in the text and the place of correction is indicated by line, caret or underlining in the text. In most cases a soft pencil should be used (rather than ink) in marking proofsheets. Proofmarks are practically standardized though there are minor variations in different printing offices. Most of the really necessary ones are shown on pages 9–10. In case of doubt, rewriting in the margin is better than filling the proof with numerous marks. "Tracers" are often desirable, especially in the case of small type such as is used in book notes, statistics, etc. They should always be clearly drawn so as to leave no doubt either as to the correction intended or the place where the correction is to be made. Copy should never be made illegible by heavy or useless tracing.

The first proof received from the printer is the "galley proof", printed on long slips of paper which are returned with the original copy to the author or the editor for his correction. The corrections are made by the printer and the type divided in page-lengths from which "page proofs" are printed. These are returned with the "revise" (the corrected galley proof) to the editor or author. Additional proofs are usually taken for work in which accuracy is especially necessary. Where minute accuracy is not essential or where the printing is done by an especially

careful printing-office, or where quick receipt of the printed matter is necessary, as in the case of book lists for a special occasion or a bulletin which must appear on short notice, the page "revise" or even the page proof is sometimes omitted. This saves time, and sometimes a little expense, but it is not usually desirable.

Proof should be read very carefully, by two people if possible, one, the "copy holder" reading aloud from the copy or the corrected proof and the other making the required corrections. All corrections in proof should be made on the earliest proofs possible, as the difficulty of making corrections in the type increases with each step in the printing process and the cost is easily doubled or trebled by careless editing or proofreading.

(3) *Typography:* In its broad meaning, "general appearance or character of printed matter," typography depends, as previously stated, on type and illustration, paper and presswork.

(a) Type: The general processes of typesetting or "composition", are described in detail in the books and articles listed on pages 28–29. Whether the type be set by hand or machinery makes little difference to the librarian as long as it is done satisfactorily and economically, nor can any but an expert easily distinguish a well printed machine-set page from one set by hand.

Type Faces and Sizes

Sizes and styles of type are bewildering in their number and variety. It is fortunate that only the largest printing offices carry a great variety in stock and still more fortunate that even the small office is likely to have at least a few good styles on hand.

Typical Type Faces and Sizes

This is 12 point Goudy leaded with 2 point leads. It was designed by Frederic W. Goudy, who bases his types on early models.

This is 12 point Goudy solid, that is, with no leads between the lines. It is less legible than the same sized face leaded but occupies less space.

This is 10 point Goudy, the smallest size that is comfortable for consecutive reading. It is much used for book and magazine work.

This is 8 point Goudy, a common newspaper type size.

This is 6 point Goudy, used for notes, reference books, etc.

This is 14 point Goudy, an excellent "large print" size.

This is 12 point Century Old Style, based on the early types designed by Jenson.

This is 12 point Cheltenham, very popular a few years ago and still much used.

This is 12 point Scotch roman or Scotch.

This is 12 point Bookman, an excellent title page and display type.

This is 12 point Caslon bold, a good display face.

This is 14 point Cheltenham bold, another good display face.

Generally speaking, a page is more satisfactory in appearance if it contains only one style or face of type than if it contains many. Emphasis can be given headings of different degrees by variation of type size and by the use of italics and "caps" of the same type face.

Type sizes are indicated by "points". Each "point" is about 1/72 of an inch. The number of points is measured on the "body" or upper part of the type, which bears the letter or other character to be printed. Thus "8 point", "10 point", and "12 point" types (the three sizes most commonly used in library work) print capital letters about 1/9, 5/36 and 1/6 inch high respectively. "10 point" is the smallest size suitable for long, consecutive reading and is the size most used in reports, descriptive bulletins and the like. "8 point" is suitable for notes, entries in bibliographies or indexes, or for other publications intended chiefly for reference. Where compactness is necessary (as in lengthy indexes, statistical tables, etc.) "6 point" is frequently used. "12 point" (or "pica" as it was formerly called) is an excellent "large print" size and is useful in special publications where artistic effect is desired. This and "14 point" are among the best "large print" sizes for general use. "14 point," "16 point", "18 point" and "24 point" are common in books for children. These larger sizes are also much used on title pages. The more common sizes can generally be distinguished after a little practice, but the safest way for a beginner is to examine a page printed from type of a known size. The apparent size and the legibility of type are increased by "leading", that is, inserting metal strips of a given number of "points" between the lines of type. The same effect is produced by casting on an oversized "body".

Thus "10 point on 12 point body" will produce the same effect as "10 point with 1 point leads."

Styles (or "faces") of types are variously classified. A convenient, though not strictly accurate division is: (1) script, (2) roman (both "old style" and "modern"), (3) italics, and (4) ornamental or "display". The first and fourth classes are seldom appropriate for library use except for title pages, headings, book plates or material intended primarily for purposes of publicity.

Roman, the type ordinarily used in English and American books, is understood unless other styles are particularly indicated, (e. g. the direction "12 point heads" means "Print headings in 12 point roman"). "Old-style" roman is a direct imitation of the sturdy type designed by William Caslon on Jenson's earlier models and used in English and American books in the eighteenth and early nineteenth centuries. Its letters have heavier and less angular lines than the "modern roman" based on styles designed by Bodoni and others. Modern roman was very commonly used in England and America till the last decade of the nineteenth century. At present "old style" or "Caslon" and similar styles are the most commonly used types for general purposes. Several styles in common use are modifications of "old style", e. g. Cheltenham, Kenilworth (which closely resembles Cheltenham) and Scotch Roman. Each of these has its corresponding italic face. Modern roman is still rather frequently used and its prototype, Bodoni, is coming to be used again frequently for special publications in fine arts and *belles lettres* and, in its larger sizes, for museum labels. When heavier faces are desired Bookman (or Old Style Antique), Cloister Black, Caslon Bold and Cheltenham Bold are good faces for library work.

"Gothic" (correctly, "Block-letter") a type with lines of uniform thickness and no decorative cross lines (serifs) is still used extensively for headings and infrequently for the body of library reports and reading lists. It does fairly well for headings, but in large units it is monotonous and not very legible and its popularity is decreasing.

Ornamental or *display text.* "Black letter" "text" or "Old English" (the real "Gothic" of the bibliophile) as it is variously called, is one of the oldest type styles. It was formerly very popular for ornamental purposes and is found very frequently on title pages and in headings of library reports and bulletins of most of the earlier nineteenth century. It is now considered suitable only for special decorative effects. It does not harmonize well with other styles and should be used sparingly.

Script and fancy type in general should be avoided in library publications. In any given piece of work as few different styles as possible should be used. Contrast and difference in emphasis can usually be better obtained by using different sizes of the same general styles or different modifications of the same "family", by the use of italics and by appropriate grouping of the different units of the page. Many type founders have ornaments and borders especially designed for harmonious effect with special faces when a decorative touch is needed.

(b) Illustration. Practically the only forms of illustration whose cost is within the reach of the average public library are zinc or copper line etchings (incorrectly called "line cuts") and halftones. Both are made by photographic processes. The line etching reproduces in facsimile the lines, dots and masses of black of the original drawing and is suitable for reproducing pen drawings,

printed matter, plans, tables and the like. It is cheap and within its limits satisfactory. It can be used on a fairly wide range of papers and is often especially suitable for illustrations, plans, graphs, etc., which are included in the text of a report, bulletin or booklist. Halftones are produced by photographing the design through a "screen", which is a sheet of glass on which a series of lines intersecting at regular intervals is drawn. The design is photographed on a sensitized metal plate and is broken up by the screen into a great mass of dots. The varying sizes and closeness of these dots give black and white effects like the color tones and values of the original design. The screen is named from the number of lines it has to the inch. The coarser screens (40 to 100 screen) are suited to rough paper like newspapers. The finer (110 to 175 screen) work well only on smooth-surfaced papers. For the ordinary library publication 120 or 133 screen is likely to be satisfactory. The halftone is suitable for reproducing photographs or any matter in which shadows and tints instead of lines are important features. Exterior and interior views of libraries, as found in library reports, are usually halftones. Halftone reproductions of print are not as satisfactory, as the inevitable gray background makes the reproduced print less legible. Photographs to be reproduced in halftone should be larger than the illustration desired and should be printed on a glossy-surfaced paper. Halftone illustrations themselves can not usually be reproduced satisfactorily. The background of such reproductions is usually spotted or mottled. Common mistakes in library halftones are attempting to reproduce colors which will not give the proper color values in black and white (e. g. in a photograph, purple, yellow, dark brown and red look alike) and using in a report printed on smooth-surfaced paper, coarse

screen halftones which have been previously used in local newspapers. The result of this is always unsatisfactory because the smooth paper exaggerates the coarseness of the dots which make the picture.

Line illustrations are often more effective than halftones if the drawing is really well done.

(c) Paper. The kind of paper used should be determined by the use to which the publication is to be put. Shiny surfaces should be avoided. Even when halftones, which require a smooth-finished surface, are to be used it is possible to obtain smooth-surfaced papers with a dull finish. For print of ordinary size, for zinc etchings with fine lines, or for tabular work, a fairly smooth-surfaced paper is desirable. A rougher surface is more suitable for large or heavy-faced type or coarse line etchings. Soft surfaces do not print well except with large type on fairly thick papers. Small or light-faced type sinks into a soft surface and loses legibility. The muddy appearance of many library reports and bulletins is due to paper which is too rough or too soft. The "offset process" gives a much wider range of paper which can be used but it is too expensive for any but very large editions.

An ideal paper would be extremely strong, quite opaque, uniform in color and texture, very resistant to heat, light and moisture and very light in weight. The combination of these qualities is impossible in practice and a fair compromise with special emphasis on the quality especially needed for a given purpose is all that can be expected. Tensile strength and permanency are very desirable in library papers except for records which are obviously temporary in purpose. Accurate tests of a paper require elaborate methods and are seldom feasible for editions as small

as those of the ordinary library publication. There are a few rough tests which will enable one to get a fair idea of the quality of any given sample of paper.

The two most used by buyers and printers are perhaps the folding and rolling test. The former consists of cutting rather broad strips crosswise and lengthwise of the sheet of paper, folding and creasing them backward and forward several times along the same line and then pulling vigorously on the edges of the strip parallel to the fold. This will show roughly the tensile and binding strength. In the rolling test, a piece of the paper about six inches square is rolled into a tight ball. When it is unrolled and smoothed out, the general strength and uniformity of texture can be judged by the number of cracks and holes it shows.

Durability will be indicated by exposing a sample of the paper to sunlight or weather for two or three weeks or by placing it on a hot radiator or in some other superheated place for a week or more. A durable paper will not materially alter in color, flexibility or finish; a poor paper will yellow and become brittle when exposed to undue heat or sunlight and will become flimsy or soggy when exposed to any considerable excess of moisture. Few of the book papers used at present will pass this test and many of them which will not pass the test will do fairly well for the ordinary publication which is not intended for hard, continuous use. A paper which yellows and becomes brittle should be avoided whenever possible.

Paper is named from the weight of a ream, usually 500 sheets, the size of an individual sheet and the trade name of the particular quality (e. g. 24 lbs. Norman bond 22 by 34). Care should be taken to have publications of a size which can be cut economically from standard sizes of paper.

Paper used for written records should be tested by writ-

ing on it with both red and black ink. If the ink spreads, the paper is obviously unsuitable. The opaqueness of paper also can be tested this way. Paper on which ordinary writing clearly shows through is not likely to be good for either printing or record purposes.

Cover papers. Papers used for covers should be (1) strong enough to withstand reasonable wear; (2) light enough to ensure legible printing; (3) of a tint which will not soil readily; (4) of attractive, but dignified color and finish and (5) of a weight suitable for the pamphlet in question. Thin covers on thick pamplets and thick covers on thin pamphlets (unless "stiff covers") are equally unsuitable.

(d) Presswork. Presswork is a technical process and the librarian's responsibility is confined to judging whether the result is satisfactory. In good presswork the separate printed characters are distinct and of uniform color; there is no blur or "offset" caused by placing the printed sheets on each other before proper drying; the impression will not be so heavy as to appear as raised letters on the back page and the "register" will be perfect; that is, the lines on the front and back of each printed leaf and opposite pages will be in alignment. Bad register is a very common fault in library printing. Good presswork in halftones is shown by sharpness in detail and skillful blending of tone in the lighter parts of the pictures and by deep but not blotted tones in the darker portions. It is difficult and expensive to print halftones well and libraries which award their printing chiefly under local pressure or merely on the basis of cost are likely to find good illustrations in their publications the exception rather than the rule.

Color is a very effective aid in printed matter intended

for advertising purposes. Unfortunately, good color work is often too expensive for the small library and poor color printing is not desirable. It should be recognized that a separate printing of each sheet is usually needed for each color of printing ink used. For example, a single line or even a single red letter on a page otherwise printed in black requires each sheet to be run twice through the ordinary press with a consequent increase in the cost of the job. There are many times when a careful use of color is justified in spite of the cost. Clear tints and good register are essential in good color work.

Color can often be used very effectively on covers provided care is taken to have the printing and the paper harmonize and to afford contrast enough to ensure legibility. Except for initials, headings, illustrations and the like, black is the only color suitable for the body of an ordinary pamphlet or book. Other colors may be effective on small book lists, etc. Illustrations in sepia, dark blue, dark green or other colors are effective with a text in black only if they are very carefully printed and harmonize in tone with the printed page.

Costs and Specifications

Printing costs vary greatly in even the same community. This is due to the relative efficiency of different printing shops, the volume of their business and other more or less unavoidable differences. Most of the better shops base their prices on the estimated actual cost and add a definite percentage of this cost for their profit. The best method of securing good printing, especially in rather small editions, as library printing is likely to be, is to go to a printer of integrity and skill, submit the copy to him with an explanation of the purpose of the publication and a statement of

the number of copies wanted, and then give him a fairly free hand within general limits of cost agreed on at the outset. He should, of course, always submit proof and samples of paper, type, etc., to be approved by the librarian before publication.

Specifications: Since the cost of printing does vary so much even in the same community, the only practicable course often open to the librarian is to submit definite specifications to different printers for competitive estimates. The right to consider quality as well as low price in awarding work should always be reserved. Many good printers who are good craftsmen are unfortunately not very good at planning work. In these cases detailed instructions from the customer are necessary.

Accurate specifications are necessary to ensure accurate estimates. If detailed, the specifications should be drawn up only after consultation with someone accustomed to such work. They should be full, but should avoid unnecessary details. Complete specifications should indicate the amount of copy either by sample (if a brief administrative form or bulletin or a reprint) or by a statement of the approximate number of words or typewritten pages in the copy. They should also include the following items: (1) Number of printed copies required. (It is seldom desirable to count closer than by 100's or, in small editions, by 50's). (2) Full size of page of the printed work. (3) Dimensions of printed part of page. If given in inches a slight latitude should be allowed the printer since he measures in "picas", which are 12 points or about 1/6 inch each. (4) Sizes and styles of type to be used. These should be clearly indicated in general directions on the copy as well as in the specifications submitted to the printer. The person editing the copy should indicate clearly on the copy how and where each

style and size is to be used. (5) Quality, weight and color of paper, for the body of the work and for the cover. Whenever possible, samples should be submitted with specifications and the correct trade name of the paper given. (6) Number, size and kind of illustrations and whether they are to be included in the text or printed as plates. (7) Date wanted. A reasonable amount of time should be allowed, dependent on the size of the edition and the character of the work. A few days are enough for most administrative forms. From three to six weeks may be needed for a large report which requires several proofs. (8) Shipping directions. (9) Special instructions, such as color work wanted, embossing, special binding, etc.

The specifications can not only be shortened, but may be made more definite by submitting samples of paper, type, etc. This is particularly true in the case of reports, bulletins or other publications which usually appear with little change in general form.

Duplicating Processes

Many libraries find it advantageous to use duplicating machines for much of the printing done by the library. These machines are usually of three types: (1) A gelatine pad or other prepared surface which takes, as a blotter takes up ink, a negative copy from an original writing and transfers it as a "positive" to a blank sheet of paper. Special ink is usually required for the transfer. This is one of the oldest and cheapest types of copier, but it is seldom possible to get more than from 25 to 50 good copies from one original. The Hectograph, The Ideal Duplicator, Ditto, and Daus's Tip-Top Duplicator are well known machines of this type. (2) Machines which print from a stencil which is usually made on a specially prepared waxed

paper. These give more and better copies. They are being generally used in business offices and in many libraries which issue frequent bookmarks, short booklists, notices, etc. Many kinds of satisfactory administrative blanks can be made on them. The Mimeograph and the Neostyle are among the best known examples of this type of machine. From 100 to 200 good copies can be made from one stencil, depending on the quality of stencil paper and the skill of the stencil cutter and the machine operator. (3) Machines which print from type, either directly or through an inked ribbon. These are really printing presses rather than copiers. A wide variety of work is possible since they usually use standard type, and electrotypes can be purchased for special work such as administrative forms, stationery headings, etc. Considerable skill is required to print halftones satisfactorily with them, but line engravings can be printed rather easily and very good-looking booklists, bulletins and circulars can be done on them. The number of copies possible is virtually unlimited. Practically any design or form that is not too large for the machine can be used in an electrotype.

These permanent electrotypes permit easy and economical production of the administrative blanks and forms needed in large numbers in the library. These machines have proved useful also in printing catalog cards for several of the larger American libraries. The initial cost varies with the kind of machine, but it is usually rather high. The Multicolor Press, the Multigraph and the Printograph are examples.

For work in which good appearance is not particularly important and where only a few copies are needed, machines of the first two classes are very useful. Machines of the third class are particularly valuable in libraries where the funds

available for printing are definitely apportioned or where the library is obliged to have its outside printing done at a specified printing establishment and in a predetermined style. A printing machine owned by the library will make it possible to do much work which could not otherwise be done. The cost will depend chiefly on the skill and accuracy of the operator and on the salary paid him. Much simple work can be done by relatively cheap help. Much other work will require so much supervision as to make the actual cost higher than for better work done by a regular printing-shop. Common objections to most work done on the duplicating machines are the monotony due to lack of variety in the type used and the homemade look of the finished product due to uneven margins (in the case of stencils made on the typewriter), and to uneven inking.

Library Printing Departments

A separate printing office is impracticable except in large libraries. Well-known examples are to be found in the Boston Public Library, the Carnegie Library of Pittsburgh and the New York Public Library. Examples of smaller printing outfits are to be found in the Newark (N. J.) Free Public library, Princeton University and the University of Michigan. In a growing number of universities and state libraries there is close affiliation with university presses or state printers. This reduces the overhead cost of equipment and maintenance. Separate printing plants make constant supervision easy. The chief drawbacks are the high cost of equipment and of skilled labor. The high cost of equipment is likely to lead to lack of variety in type, stock and paper and to a consequent monotonous sameness of appearance in publications. Most of the libraries cited have avoided this and have in general attained

dignity and effectiveness as well as considerable variety in their printed products by skillfully combining varied sizes of a few harmonious series of type faces.

Use of Newspaper Matter

Small libraries can often economically reprint in pamphlet form material previously published in local newspapers. Annual reports as well as brief booklists can often be issued in this way at little more than the cost of paper and presswork. The narrow newspaper column in which this material originally appears will usually make it desirable to publish the reprint either in a double-column page, in a long narrow booklet or in small pocket form according to the quantity and character of the material. Newspaper type will print well on a variety of papers, but the coarse screen halftones used on rough newsprint paper seldom work well when reprinted on smoother paper in library reports and bulletins. If they are to be reprinted, a paper with a surface similar to newsprint should be used. A suitable cover with a well-set title will add somewhat to the cost of reprints, but will add greatly to their effectiveness.

Library Stationery

To a large degree, the official letter paper and envelopes of the library are its card of introduction. Cheap, crude looking stationery gives as bad an impression as a cheap, printed personal calling-card. The paper should be a "bond" or other record paper with a mixture of rag stock. It should be opaque and with a surface smooth enough to take both typing and the written signature well. The envelope and "second sheets" should be of the same quality as the sheet bearing the letterhead.

Fashions in letterheads, as in other printing, vary, but a brief heading in simple type is always in good taste. Black letter, script and other display types are likely to be out of harmony with the typewritten body of a letter and should be used with caution. Cuts of library buildings and other illustrations are so hard to use to advantage on a letterhead that they are now seldom used. If any illustration is necessary, the seal of the library can often be used to advantage if not so complicated as to require a large design in order to be legible.

Embossed headings in plain type and engraved letterheads usually look well, especially on high-grade paper. Official acknowledgments in engraved script look well if the blank spaces are filled in handwriting. If the typewriter is used, a good roman face will be more harmonious.

The printing on the envelope should correspond with that on the letter paper.

The design and printing of book plates involves so many special considerations as to require more extended treatment than is possible here.

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Good general accounts of printing processes, paper manufacture and processes of illustration are to be found in general encyclopedias such as the *Americana* (1918) *Britannica* (11th edition), *Nelson's* and the *New International.* All students of printing will find the following technical magazines very useful: The *American Printer,* (N. Y. semi-monthly), *Inland Printer* (Chicago monthly), *Printing Art* (Cambridge, Mass. monthly). *Printers' Ink* (N. Y. weekly) also includes many good articles on printing. Many of the recent textbooks and treatises on advertising include sections on the effective use of print. Many

references to periodical articles on the subject are included in H. G. T. Cannon's *Bibliography of library economy* (London, 1910), *Library work,* cumulated (Minneapolis 1912) and *Readers' Guide.*

Many valuable monographs can be obtained free from paper-mills, printing establishments and photo-engravers. These go out of print rapidly and requests for them should be made promptly when offers of them are noticed. The following list includes only a very small part of the really useful material easily available.

General Processes

Buffalo (N. Y.) public schools. Industrial education dept. The printing trades. 36 p. Buffalo, 1922. 50¢.

Excellent illustrated summary of printing processes with emphasis on their vocational appeal.

De Vinne, T. L. Practice of typography. 4 v. N. Y. Century Company, v. d. $6.00

Not up to date, but still one of the best general discussions of the subject. Includes Correct composition (1904); Treatise on plain printing types (2d ed. 1902); Modern methods of book composition (1914); Treatise on title pages (1904).

Gress, E. G. Art and practice of typography, 2d ed. N. Y. Oswald Publishing Company, 1917. $6.00

Articles for the advanced student on many phases of printing. Profusely illustrated. Chiefly reprinted from the *American Printer.*

Henry, F. S. Printing; a text book, N. Y. John Wiley & Sons, 1917, $1.00

Clear, simple description of all phases of elementary printing practice.

International Correspondence School. Advertisers, pocketbook, 2d ed. Scranton, Pa., 1921. $1.00

Reference book concerning type, illustration, printing terms, display advertising, etc.

Polk, Ralph W. Vocational printing. Indianapolis, Guy M. Jones Co. 1918. $1.25

Simple but detailed description for the use of vocational courses in secondary schools.

Sherbow, Benjamin. Making type work. N. Y. Century Company, 1916. $1.75

Illustrated non-technical discussion of choice of type, arrangement, etc. A popular summary.

Smith, A. M. Printing and writing materials. Phila. The Author, 1912.

Historical sketch with brief descriptions of modern printing processes and paper making. Old but useful.

United Typothetae of America. Typographic technical series for apprentices. 65 v. United Typothetae of America, 1918. $50

The fullest modern treatise on every phase of printing practice. Too expensive for the small library, but of great reference value wherever available.

Yea and nay of engraving. 3d ed. Chicago. Barnes-Crosby Co. 1922. Apply to publishers.

An excellent advertising monograph on the use of plates and illustration.

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Includes technical preparation of manuscript and a section on "Proofreaders and proof-reading". Of general use though based on the practice of the Atlantic Monthly Press.

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An old but still useful manual.

University of Chicago Press. Manual of style. 6th ed. Chicago University Press, 1919. $1.50

Detailed rules for editors and proofreaders with numerous specimens of type.

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W23 Library printing.

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BOOK LISTS

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The Booklist. 10 numbers a year. Subscription price, $2.00.

Booklist books (of current year). Issued about March 1. Paper, 25 cents.

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